

Anatomical Examination of Purusha Sukta of Rigved

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Here the term **Anatomy** has been used in the context of the **cross-sectional examination of the hymn Rv-10.90 to reveal the internal features** so as to understand the origin of different components of the Universe from the **various organs** of an imaginary character **Purusha/Man** described in the one of the most enigmatic hymns of the **Last Mandala of Rigved** as that would help us to shed the light on a **novel Creation Process**.

It is very interesting to uncover the gross and poetic features of the hymn **Rv-10.90**, as this would help us to know the very purpose behind the composition of the said hymn and the vision of the Poet as well.

As mentioned in the hymn **Rv-10.90**, the offerings of **different organs of Purusha** in **Yajna/sacrifice** is the **main process** through which various elements of the Nature including immortal beings (Deities) and the living beings are created one by one. The distinct features listed in the **verses** of the hymn originate **only after the sacrifice** of a specific body part of the **Giant Purusha** and hence the process of creation continues for a long, season after season.

Please bear in mind that main theme of this hymn is to highlight the **creation of new beings** through the process of **Yajna/sacrifice**, and hence the Poet has inducted a new character **Purusha** who offers his body parts in **Universal Yajna** so as to shape the various elements of the world including Gods. Here the **Sacrificial Purusha** stands for the **Universal Giant Man** as **his** body pervades entire World including **mortal** (Earth) and **immortal** (Heaven) regions.

However, **the Earliest Purusha/ the primordial and Divine Entity**, being **immortal** and believed to be body-less and lived in infinite space cannot create a new thing on his own. This is because, **immortal formless masculine Purusha** being **alone**, cannot directly initiate the **process of Creation**. Only after **his** changeover from the **pure immortal** to **humanoid Purusha**, **His organs** could be used **for the sacrificial purpose** in the **Cosmic Yajna**.

Here the Poet has introduced **Viraj** (a feminine character?)—an intermediate stage entity that gets evolved from the earlier **immortal Purusha**. Now from the **newly fashioned Viraj**, the Composer has further shaped another **Purusha**-- a new vibrant but partly mortal being, who has bodily structure very similar to normal human being, is willing to sacrifice **his organs** to fashion the new things and hence ready to take part in the **creation process**.

The transformation from **Purusha** to **Viraj** to **Purusha** (new) can be seen as the **progression of the immortal to mortal character**, and hence may be understood as an **act of changing to the next stage development only for the sacrificial creation**. In other words, an **Immortal Purusha who dwells in Space** first gets converted into **Viraj** or a **bodily figure to leave Space** as if **Cosmic Purusha** takes a **new avatar** or **incarnation in the form of Viraj** to become an approachable entity/a **new born**. Again **Viraj /the new Avatar** originated from the **Celestial Purusha** gets transformed to a **normal Purusha to be ready for a grand sacrifice** or **Universal Yajna**. This particular aspect can be explained on the basis of the well-known legendary story of **Hindu Mythology i.e. Ten Avatars of God Vishnu**; wherein as per the need, **Lord Vishnu** arrives in the world **on ten different occasions** as **Matsya, Kurma, Varaha, Narasimha, Wamana, Parashurama, Rama, Krishna, Buddha** and **Kalaki**. Out of these **Ten Avatars**; only **Rama, Krishna** and **Buddha** are the **three incarnations** that are described in the legends to have born in the **Royal Families** and experienced married life. However, it is believed that **Kalaki** the last avatar of **Vishnu** is yet to take birth.

Reviewing the important aspects of the hymn Rv-10.90

Hymn **Rv-10.90** which is popularly known as **Purusha-Sukta** contains **16 verses** in total and its **central idea** is the **creation of various elements of Nature** including Heaven, Earth, the key Vedic Gods and living beings through the process of **Cosmic Yajna**. Please note that the Composer has used **Yajna route** to justify the creation of different components of the Universe and hence this **Yajna** is called as **Celestial** or **Grand Yajna**,

In the first five verses of the hymn, the Poet has introduced a new character **Purusha/Spirit** and then the Composer has transformed the **Universal immortal Purusha** to **Mortal Purusha/Man** so as to prepare **him** for the sacrificial act and when the different organs of the **transformed Purusha** are sacrificed in the **Celestial Yajna**, then various entities are born.

Based on the information given in the 16 verses of **Purusha Sukta**, and the clues available in the earlier Mandalas of Rigved about the **seniority of the Vedic Deities** and also taking into consideration the **theory of evolution of living beings** to decide the proper order of the animals and the classes of human beings mention in the said hymn, a **new sequence** of the 16 verses of the hymn **Rv-10.90** is suggested as---**2, 5, 4, 1, 14, 13, 15, 16, 7, 6, 8, 10, 11, 12, 9, 3** and the explanation/justification for the same is given in the **Table-1**.

Table-1: Brief outline of Purusha Sukta after rearrangement of the verses

Verse No.	Gist of the description given in the verse	Explanation/Justification
Rv-10.90.2	Purusha alone is existing in the space since a long and being immortal , needs no food.	First being already present, but is formless or body-less.
Rv-10.90,5 Rv-10.90,4 Rv-10.90,1	Purusha to Viraj to Purusha conversion is done to arrange Mortal Man for Yajna . Three-fourth of a new Purusha moves upward who is immortal and hence does not eat and one-fourth remains downward who strides in all directions in search of food (this description makes Purusha very similar to a mortal and hungry Man/humanoid). New born Purusha has a thousand heads, a thousand eyes and a thousand feet. He is broader than Earth by at least ten fingers.	Purusha's body parts are needed for Celestial Yajna . New born Purusha has split into two uneven parts, three-quarters (immortal) shifted to Heaven and one-quarter settled on earth, who needs food for survival like Man . This Purusha has many organs and hence suitable for Yajna . He is wider than Earth.
Rv-10.90,14	Features shaped from the organs of Purusha Mid-region ---- <i>Navel</i> of Purusha; Heaven ----- <i>Head</i> of Purusha; Earth ---- ----- <i>Feet</i> of Purusha; Directions ----- <i>Ears</i> of Purusha.	Creation process started with the sacrifice of many organs of Purusha and in the beginning; one by one, mid-region, Heaven, Earth, and directions are fashioned.
Rv-10.90,13	Gods formed during the Cosmic Yajna - Moon — <i>Mind</i> of Purusha; Sun ----- <i>Eye</i> of Purusha; Indra and Agni ----- <i>Mouth</i> of Purusha Vayu ----- <i>Breath</i> of Purusha	Subsequent to the creation of regions, Vedic Gods like Moon, Sun, Indra, Agni and Vayu are born after sacrificing different organs of Purusha in Celestial Yajna .
Rv-10.90,15 Rv-10.90,16 Rv-10.90,7 Rv-10.90,6	Verse-15 –with Purusha as the sacrificial item, the Gods have arranged seven sticks as the boundary of fire altar and three times seven layers of fuel to kindle the fire.	These four verses jointly indicate that now the newly fashioned Gods are ready to perform Yajna to create new things.

	Verse-16—now the Gods first-time decided to perform the duty of conducting the Yajna /sacrifice by offering sacrificial organs of Purusha using proper method of sacrifice. Verse-7—Gods placed modified Purusha on the sacred grass, and performed Yajna along with the Sadhyas and Rishis. Verse-6---with Purusha, Gods conducted Yajna by treating summer as fuel, spring as butter, and autumn as offering/ gift.	The Gods first prepare Yajna-kunda using sticks, arrange the fuel in layers, place Purusha on the sacred grass and then use seasons in Yajna in presence of the ancient Sadhyas/Rishis. Verse-6 describes, how the newly born Gods come together for Cosmic Yajna.
Rv-10.90,8 Rv-10.90,10	Verse-8—from the act of great sacrifice, butter/fat is collected. Then came the different types of animals who fly in air (birds), domesticated (gramya) and wild (aranya). Verse-10---Asvas (horse?), Cows, Goats and Sheep who have teeth in both jaws are born during the Celestial Yajna/sacrifice.	These two verses (verse-8 and 10) collectively describe how the mobile living beings like birds and animals that are generally seen in the world created through the Universal Sacrifice.
Rv-10.90,11 Rv-10.90,12	Verse-11---upon dividing Purusha into many parts, how many portions did they use for sacrifice? After sacrificing the mouth, arms, thighs and feet of Purusha, what did they achieve? Verse-12---from the mouth—Brahmanas Arms—Rajanyas; Thighs—Vaishyas and from the Feet (of Purusha)---Shudras.	Verse-11 serves as a precursor to the description given in the verse-12. The verse-12 describes how the four classes of people or four types of human beings are born after sacrificing the various organs of Purusha.
Rv-10.90,9	From the sacrifice Richas /verses, Saman / hymns are born. Even the Chandas /meters and Yajna are originated from this event.	Here the Poet has credited the birth of hymn , meter and Yajna to Cosmic sacrifice .
Rv-10.90,3	One-fourth part or active Purusha who houses all living beings is taller than the inactive or passive three-fourth parts Purusha who makes Heaven .	The Worldly Purusha where all Yajna-born entities live is superior to the Heavenly Purusha (three-fourth parts).

Removal of confusion due to re-arrangement of the 16 verses of Purusha Sukta

As mentioned in the **Table-1**, to achieve continuity in the flow of information, many verses of the hymn **Rv-10.90** have been purposely re-arranged so that confusion created due to verse order mentioned in the hymn gets removed. Information presented in the following flow chart would provide a better wordy picture of **Purusha Sukta (creation through sacrifice)**.

Flow chart of Cosmic Yajna

As the **Earliest Purusha** is formless and attribute less, an immortal being who lives in an infinite space, and hence **He** cannot create the new things directly. **Verse-2** makes the **Phase-1** /starting point of **Purusha Sukta**.



Then the Poet decides to transform the **earliest body less Purusha** to a new **Purusha** who would appear like a **normal Man** and hence introduces an innovative route for **his** conversion; **Purusha to Viraj to Purusha** to shape a man-like **Purusha**. The newly born **Purusha** is described to possess many heads, eyes and feet so as to define **him** as a **humanlike** sacrificial entity.

Verses-5, 4, and 1 become the **Phase-2** of **Purusha Sukta**.



After sacrificing different organs of a **modified Purusha**, first the worldly regions like Heaven, Earth, Mid-region and Directions are created.

Subsequently, Gods like Indra, Agni, Vayu, Sun and Moon are fashioned.

Hence **verses-14 and 13** form the **Phase-3** of **Purusha Sukta**.



Once the **regions** and the **key Gods** are fashioned, then the mobile living beings such as birds, animals like Asvas, Cows, Goats and Sheep are shaped through **Yajna performed by the Gods** who were created earlier.

Later on, the human beings with the four different classes are fashioned.

Finally, the land-based Yajna, Richas/verses and Chandas/meters are born.

Therefore, **verses-15, 16, 7, 6, 8, 10, 11, 12, 9 and 3** become the part of **Phase-4**.

General Observations on the Table-1 and Flow chart

- In all 16 verses of the hymn **Rv-10.90**, there is no mention of the term **Rta/ ऋत** the **first principle of Vedic Philosophy**.
- Also in the entire hymn, the Composer does not talk about the birth of **Seven Adityas** (Varuna, Mitra, Aryaman, Daksha, Amsha, Bhaga, and Savitar) who are said to have fashioned by the **ancestors of the pre-Rigvedic Rishis** much earlier to the warrior God **Indra** and **Yajna ritual** (land-based, factual).
- In the whole hymn, there is no reference of shaping of any feminine divine character/Goddess through the **Celestial Yajna**.
- The remodelling of the **immortal but formless Early Purusha** to the **New Purusha** (see verse **Rv-10.90,5**) physically similar to a human being but having many organs like heads, eyes, feet etc. may be assumed as a transition from **Nirguna** (attribute-less) to **Saguna** (with attributes) (similar to post-Rigvedic entity, **Brahman/the ultimate reality?**) described in the later **Sanatana texts**.
- When the sequence of the 16 verses kept **as it is**, then it leads to disruption in the flow of information as the content of the verses **15, 16, 7, 6, 8, 10, 11, 12** do indicate the role of **Gods shaped earlier** (refer to verses 14 and 13) in the creation of living beings. It means, in the beginning, upon sacrifice of the organs of **new Purusha**, first different regions are produced including Heaven and Earth/Land, Mid-space, directions and then the Gods Indra, Agni, Vayu, Sun and Moon. Then only other living entities are shaped through **Cosmic Yajna**.
- Once the main Worldly Features and key Gods are formed, then newly born Gods take part in the **Universal Yajna** to fashion Living beings, including **different animals** and the **human beings** who perform different tasks.
- It is appropriate to call verse **Rv-10.90.3** as the **last verse of Purusha Sukta** as through this verse, the Composer informs us that the three-fourth portion of the **modified Purusha** makes the Heaven (a place where immortal beings live) and one-fourth is occupied by **all living beings** including the **land-based Yajna**.

Note: Verses-11 and 12 that describe the origin of human beings have been placed after the verses that talk about the birth of Animals in Universal Yajna (see verses-8 and 10). This has the basis of the **Theory of Evolution** which states that the majority of animals like horse, cow, sheep and goat have evolved or born earlier to Man. As such there is no change in the order of verses pertaining to the Living Beings.

Critical examination of the verse Rv-10.90,12

Present-day historians, social scientists and politicians often quote the verse **Rv-10.90,12** to point out the existence of division of Hindu society in the form of **Four Varnas** during the Rigvedic period itself. The depiction in the verse **Rv-10.90,12** gives them leverage to proclaim that since **Bronze Age time**, the **caste system** was prevalent in the Indian society that was intentionally created by the **Aryas** who migrated from the **Central Asia** to the **Indian Sub-continent**. Some scholars even state that the **Aryas** who landed in the **Indus Valley** in many waves with the horses and chariots, convincingly defeated the **native people** of the Indian Sub-continent in the wars and then termed the local population as the **Shudras** and deliberately placed them at the bottom of the social structure. **Table-2** decodes the content of **Rv-10.90,12**.

Table-2 –Deciphering the description given in the verse Rv-10.90,12

Class of People	Origin of the class of people from the organ of Purusha	Practical consideration of the birth of class of people depicted in the verse Rv-10.90,12
Brahmin	Mouth	Mental or thinking power of Man who expresses his thoughts/ideas orally only, as proper writing system was not yet developed.
Rajanya	Arms	Depiction of the War-fighting capability of Man through his strong-arm tactics.
Vaishya	Thighs	Mobility of Man hinted by his strong thighs who is involved in the trade and commerce.
Shudra	Feet	Skilled Man like a potter /carpenter or farmer who has firm footing in his specialized field.

Additionally, from the pragmatic perspective, the **four terms** mentioned in the verse **Rv-10.90,12** can be re-interpreted as the **type of the work performed** as explained below.

Brahmana- a Philosopher or ritual performer who expresses his thoughts through word power.

Rajanya-----a person from the Ruling class or Royal family who is trained to handle weapons.

Vaishya----- represents a trader/ **PaNi** who moves from a place to place to sell the goods/items.

Shudra--- a settled artisan/farmer who is involved in producing the new things/grains.

The verse **Rv-10.90,14** indicates that **Bhumi/land (Earth)** has born from the **feet of Purusha**. Vedic people believed that **Earth is stationary** (refer to verse **Rv-1.185,2**). Therefore, it can be assumed that **Shudra** stands for a class of people who were **rooted at one place**, engaged in producing food grains and articles, but did not move out to sell the goods.

Comparing Purusha-Sukta with the other Creation hymns of Mandala-10

Apart from the hymn **Rv-10.90**, in **Mandala-10**, there are a few more hymns that talk about the Creation process. We shall briefly discuss some of them one by one.

Hymn Rv-10.72

Basically, the hymn deals with the origin of **Adityas** as it depicts **Aditi** gives birth to total eight sons and one of them is **Martand** (a mortal egg), an odd man out who is no other than the Sun/Surya. The Composer states that the old generation Gods have come into existence from the **non-existence**, and Earth is born from the productive force that opens up. From Earth other regions are originated. Similar to **Purusha Sukta** verse **Rv-10.90,5** (**Purusha-Viraj-Purusha** remodelling); in the hymn **Rv-10.72** also we find transformation of **Early form-less Aditi** to a **New Aditi** through the channel of **Aditi--Daksha--Aditi** transition, and then only **modified Aditi** delivers eight sons. However, there is no mention of the **Cosmic Yajna** as the source of creation.

However, the Poet of the hymn **Rv-10.72** does not speak about the birth of other Gods such as Indra, Vayu, Moon etc. and the living beings as found in the hymn **Rv-10.90**.

There is a strong possibility of **Nirguna** and **Saguna** the Hindu philosophical concepts found in the later Sanatana scriptures would have been taken from the transformations of state of **Aditi** (formless)--**Daksha**—**Aditi** (with form) and **Purusha** (attribute-less)--**Viraj**--**Purusha** (with attribute) described in the verse **Rv-10.72,4** and **Rv-10.90,5** respectively.

Hymns Rv-10.81 and 82

As per the **Rv-10.81** and **82** hymns, **Visvakarman** is the **sole creator** of everything found in the Universe including Heaven, Earth and other Gods. In the verse **Rv-10.81,1** the Composer has presented **Visvakarman** as the Singer/invoker and Priest who performs **Yajna**.

Description given in the verse **Rv-10.81,3** makes it clear that **Visvakarman** looks like **Purusha/Man** of the hymn **Rv-10.90** as the Poet has mentioned that from his eyes, arms, feet and face, different worldly things have been originated.

The content of the verse **Rv-10.82,3** hints at **Visvakarman** as the father, knower, and generous giver of everything found in the world. This verse implicitly tells us that **He** is the originator of all the things including Gods and living beings.

Hymn Rv-10.121

The Composer of this hymn does not reveal the name of Creator until the last verse. The hymn begins with the **Creator** himself takes birth from the **Hiranya Garbha** or **Golden Womb**. The Poet has projected **Him** the creator and supporter of Heaven and Earth since beginning and the originator of **two-footed** and **four-footed** creatures too. **He** is also described to be responsible for immortality and death and his orders are said to be honoured by all Gods. He is the shaper of snow-laden mountain and ocean/water as well. He is the producer of **Agni**, the cause of **rising Sun** and the originator of **Yajna ritual**. In this way, the Poet has portrayed **Him** as the **Creator of everything** and the **lord of all beings**.

Finally, in the last verse, (**Rv-10.121,10**), the Composer reveals his identity as **Prajapati** and offers him the oblations in **Yajna**.

However, unlike the hymns Rv-10.90 and Rv-10.81-82 wherein Celestial Yajna is believed to be the process of creation; in the hymn Rv-10.121 there is no reference of the method of creation of the elements of the Universe including living beings.

Hymn Rv-10.190

As discussed elsewhere, the Composer of **Purusha Sukta** did not pay attention to the term **Rta/Rita**. Surprisingly, **Hymn Rv-10.190** begins with the word **Rta/ऋत** that happens to be the **core of the Early Vedic Philosophy**. It comprises of only three verses, but the Poet has stressed the point, “**every creation follows Rta/eternal order**”.

Rv-10.190,1: ऋत च सत्यं चाभीद्धात तपसो.अध्यजायत | ततोरात्र्यजायत ततः समुद्रो अर्णवः ||

*ṛtaṃ ca satyaṃ cābhīddhāt tapaso.adhyajāyata |
tatorātryajāyata tataḥ samudro arṇavaḥ ||*

#. From Fervour kindled to its height **Eternal Law and Truth were born:**

Thence was the Night produced, and thence the billowy flood of sea arose.

Rv-10.190,2: समुद्रादर्णवादधि संवत्सरो अजायत | अहोरात्राणिविदधद विश्वस्य मिषतो वशी ||

*samudrādarṇavādadhi saṃvatsaro ajāyata |
ahorātrāṇividadhad viśvasya miṣato vaśī ||*

From that same billowy flood of sea the Year was afterwards produced,
Ordained of the days nights, Lord over all who close the eye.

Rv-10.190,3: सूर्याचन्द्रमसौ धाता यथापूर्वमकल्पयत | दिवं चप्रथिवीं चान्तरिक्षमथो सवः ||

*sūryācandramasau dhātā yathāpūrvamakalpayat |
divaṃ capṛthivīm cāntarikṣamatho svaḥ ||*

Dhatar, the great Creator, then formed in due order Sun and Moon.
He formed in order Heaven and Earth, the regions of the air, and light.

In short, contents of the three verses of the hymn **Rv-10.190** do imply that in the beginning, from the natural **heat/Tapas**, ऋत the **Eternal Order** and **Truth** came into existence. Then due to churning action of the sea fluid/flood, all other things that are present in the world such as Days, Nights, Sea, the Sun, Moon, Heaven, Earth, Air, Light etc. are born. Please note that **Tapas** and **flood of sea** jointly represent the unknown **hot fluidic state of matter** but the source of both is not described and hence unknown. As per the Poet of the hymn, every new creation occurs as per the **Natural Law** or **Order**.

In sum the content of the hymn **Rv-10.90** reflects **only the sacrifice of the different organs of modified Purusha/Universal Man** makes it possible to fashion the **different components of the world**. The Gods shaped through the **early Cosmic Yajna** then continue the process of creation as they come together to create the living beings like birds, animal and human beings through the **Celestial Yajna**. In this way, the Poet has described that the sacrifice of many organs of the **transformed Purusha/Man (humanoid)** is the **only driving force** behind the creation of all the things found in the world.

However, the Poets of the hymns **Rv-10.81-82** and **Rv-10.121** have introduced the new characters **Visvakarman** and **Prajapati** as the **Creators** in the respective hymns. The main difference in the creation processes described in these hymns is, the Composer of the hymns **Rv-10.81-82** has mentioned that **Visvakarman** uses **Yajna method** to fashion all the beings. However, the Poet of the hymn **Rv-10.121** did not indicate the method of creation employed by **Prajapati** to shape all entities. **Hymn 10.72** describes the birth of **7+1 sons of Aditi**.

The Poet of the hymn **Rv-10.190** has depicted every creation is due to **Rta**/the celestial laws that were originated earlier.

Special Comments on the content of the hymn Rv-10.90

1. The Poet of the hymn **Rv-10.90** does not talk about the creation of **any Rigvedic Goddess** and the geographical features like the rivers and mountains.
2. When it is said that some **Harappan seals** and **artefacts** are found in the **Mesopotamia** region of West Asia and the **Bactria Margiana Archaeological Complex (BMAC)** of Central Asia, then it is clear that mostly the traders from **Harappan Civilization** (also known as the **Indus Valley Civilization**) had trade and commercial contacts with these civilizations of the **Bronze Age period**. It is unlikely that the **Brahmins** or **Kings** or **Shudras** (farmers and craftsmen) personally travelled to these remote areas as the people of these three classes were not directly involved in the trade activities during that time. Then only possibility is, the people from **Vaishya** class would have visited these ancient civilizations mainly for the trade and business purposes. Hence it can be stated that there is no substance in the adverse comments made by the various historians and social scientists about the existence of the **caste structure since Rigvedic Period**.
3. As per the content of hymn **Rv-10.90**, the route of creation of the various elements of the world is **Yajna ritual** wherein, the distinct body parts of **Purusha/Man** are sacrificed to fashion the things/beings found in the Universe. This is very similar to the modern-day statement of the **first law of thermodynamics** which is also known as the **Law of Nature** and described as; “**when one form of energy disappears, then other form takes its place**”.

References:

1. “**Rig Veda**” (Bilingual), Translated by **Ralph T. H. Griffith (1896)** in PDF

Note: As mentioned in the verses **Rv-10.75,5** and **6**, the Poet has defined the geographical limit of the **Rigvedic Territory** from river **Ganga** (located in the eastern region) to river **Rasa** (placed in the extreme North-west area) with river **Sindhu** serving as the partition line between the eastern and western parts of the entire Rigvedic Territory. Hence there is no question of a large scale migration of the **Rigvedic Brahmins / Composers** outside the territory. On regular basis, only the **traders/Vaishyas** and occasionally the **Royal class people** with a few **Brahmins** would have gone out of the **Rigvedic Territory**. The hymns of **Five Late Mandalas** of **Rigved** indicate that due to paucity of water, the **Priestly Community** and some of the **Five Tribes** moved from the eastern region of the **Rigvedic Territory** to west side of river **Sindhu**. In general, **Shudras** (farmers and artisans) would have lived and died in the localities where they were born.

Also see the **Appendix “A”** for the re-arranged verses of original **Sanskrit hymn** and the **Griffith Translation**.

Arrangement of the verses of the hymn Rv-10.90 to streamline the flow of information.

(Revised order of the verses-2, 5, 4, 1, 14, 13, 15, 16, 7, 6, 8, 10, 11, 12, 9, 3).

Introduction to Primordial Purusha

Rv-10.90,2 : *puruṣa evedaṃ sarvaṃ yad bhūtaṃ yacca bhavyam |*

utāmṛtatvasyeśāno yadannenātirohati ||

पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम् । उतामृतत्वस्येशानो यदन्नैनातिरोहति ॥

This Purusa is all that yet hath been and all that is to be;

The Lord of Immortality which waxes greater still by food.

Remodelling of Primordial Purusha to Humanoid Purusha for sacrificial purpose

Rv-10.90,5: *tasmād virāḷ ajāyata virājo adhi pūruṣaḥ |*

sa jātoatyaricyata paścād bhūmimatho puraḥ ||

तस्माद्विराळजायत विराजो अधि पूरुषः । स जातो अत्यरिच्यत पश्चाद्भूमिमथो पुरः ॥

From him Viraj was born; again Purusa from Viraj was born.

As soon as he was born he spread eastward and westward over the earth.

Rv-10.90,4: *tripādūrdhva udait puruṣaḥ pādo. asyehābhavat punaḥ |*

tato viṣvaṃ vyakrāmat sāśanānaśane abhi ||

त्रिपादूर्ध्व उदैत्पुरुषः पादोऽस्येहाभवत्पुनः । ततो विष्वङ्व्यक्रामत्साशनानशने अभि ॥

With three-fourths Purusa went up: one-fourth of him again was here.

Thence he strode out to every side over what eats not and what eats.

Rv-10.90,1: *sahasraśīrṣā puruṣaḥ sahasrākṣaḥ sahasrapāt |*

sabhūmiṃ viśvato vṛtvātyatiṣṭhad daśāṅghulam ||

सहस्रशीर्षा पुरुषः सहस्राक्षः सहस्रपात् । स भूमिं विश्वतो वृत्वात्यतिष्ठदशाङ्गुलम् ॥

A thousand heads hath Purusa, a thousand eyes, a thousand feet.

On every side pervading earth he fills a space ten fingers wide.

Birth of the Worldly Elements/Regions from the organs of Purusha

Rv-10.90,14: *nābhyā āsīdantarikṣam śīrṣṇo dyauḥ samavartata |*
padbhyām bhūmirdiśaḥ śrotrāt tathā lokānakalpayan ||

नाभ्यां आसीदन्तरिक्षं शीर्ष्णो द्यौः समवर्तत । पद्भ्यां भूमिर्दिशः श्रोत्रात्तथा लोकाँ अकल्पयन् ॥

Forth from his navel came **mid-air** the **sky** was fashioned from his head,
Earth from his feet, and from his ear the **regions**. Thus they formed the worlds.

Origin of the Gods after sacrificing the different organs of Purusha

Rv-10.90,13: *candramā manaso jātaścakṣoḥ sūryo ajāyata |*
mukhādindraścāghniśca prāṇād vāyurajāyata ||
चन्द्रमा मनसो जातश्चक्षोः सूर्यो अजायत । मुखादिन्द्रश्चाग्निश्च प्राणाद्वायुरजायत ॥

The Moon was gendered from his mind, and from his eye the Sun had birth.
Indra and Agni from his mouth were born, and Vayu from his breath.

Participation of the Gods in Cosmic Yajna to create the Living Beings

Rv-10.90,15: *saptāsyāsan paridhayastrīḥ sapta samidhaḥ kṛtāḥ |*
devāyad yajñam tanvānā abadhnan puruṣam paśum ||
सप्तास्यांसन्परिधयस्त्रिः सप्त समिधः कृताः । देवा यद्यज्ञं तन्वाना अबध्नन्पुरुषं पशुम् ॥

Seven fencing-sticks had he, thrice seven layers of fuel were prepared.

When the Gods, offering sacrifice, bound, as their victim, Purusa.

Rv-10.90,16: *yajñena yajñamayajanta devāstāni dharmāṇi prathamānyāsan |*
te ha nākaḥ mahimānaḥ sacanta yatra pūrve sādhyāḥsanti devāḥ ||

यज्ञेन यज्ञमयजन्त देवास्तानि धर्माणि प्रथमान्यासन् । ते ह नाकं महिमानः सचन्त यत्र पूर्वे साध्याः सन्ति देवाः ॥

Gods, sacrificing, sacrificed the victim these were the earliest holy ordinances.

The Mighty Ones attained the height of heaven, there where the Sidhyas, Gods of old, are dwelling.

Rv-10.90,7: *taṃ yajñam barhiṣi praukṣan puruṣam jātamaghrataḥ |*

tena devā ayajanta sādhyā ṛṣayaśca ye ||

तं यज्ञं बर्हिषि प्रौक्षन्पुरुषं जातमग्रतः । तेन देवा अयजन्त साध्या ऋषयश्च ये ॥

They balmed as victim on the grass Purusa born in earliest time.

With him the Deities and all Sadhyas and Rsis sacrificed..

Rv-10.90,6: *yat puruṣeṇa haviṣā devā yajñamatanvata |*

vasantoasyāsīdājyaṃ ghrīṣma idhmaḥ śarad dhaviḥ ||

यत्पुरुषेण हविषा देवा यज्ञमतन्वत । वसन्तो अस्यासीदाज्यं ग्रीष्म इध्मः शरद्धविः ॥

When Gods prepared the sacrifice with Purusa as their offering.

Its oil was spring, the holy gift was autumn; summer was the wood.

Birth of the different Animals from the Celestial Yajna

Rv-10.90,8: *tasmād yajñāt sarvahutaḥ sambhṛtaṃ pṛṣadājyaṃ |*

paśūntāmścakre vāyavyānāranyān ghrāmyāśca ye ||

तस्माद्यज्ञात्सर्वहुतः सम्भृतं पृषदाज्यम् । पशून्ताँश्चक्रे वायव्यानारण्यान्ग्राम्याश्च ये ॥

From that great general sacrifice the dripping fat was gathered up.

He formed the creatures of-the air, and animals both wild and tame

Rv-10.90,10: *tasmādaśvā ajāyanta ye ke cobhayādataḥ |*

gāvo hajajñire tasmāt tasmājjātā ajāvayaḥ ||

तस्मादश्वा अजायन्त ये के चौभयादतः । गावो ह जज्ञिरे तस्मात्तस्माज्जाता अजावर्यः

From it were horses born, from it all cattle with two rows of teeth.

From it were generated kine, from it the goats and sheep were born.

Origin of the different classes of Man from the Universal Yajna

Rv-10.90,11: *yat puruṣam vyadadhuh katidhā vyakalpayan |*

mukhaṃ kimasya kau bāhū kā ūrū pādā ucyete ||

यत्पुरुषं व्यदधुः कतिधा व्यकल्पयन् । मुखं किमस्य कौ बाहू का ऊरू पादा उच्येते ॥

When they divided Purusa how many portions did they make?

What do they call his mouth, his arms? What do they call his thighs and feet?

Rv-10.90,12: *brāhmaṇo.asya mukhamāsīd bāhū rājanyaḥ kṛtaḥ |*
ūrūtadasya yad vaiśyaḥ padbhyāṃ śūdro ajāyata ||

ब्राह्मणोऽस्य मुखमासीद्बाहू राजन्यः कृतः । ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत ॥

The Brahman was his mouth, of both his arms was the Rajanya made.

His thighs became the Vaisya, from his feet the Sudra was produced.

Creation of the Verses, Hymns, Meters and real Yajna through the Cosmic Yajna

Rv-10.90,9: *tasmād yajñāt sarvahuta ṛcaḥ sāmāni jajñire |*
chandāṃsijajñire tasmād yajustasmādajāyata ||

तस्माद्यज्ञात्सर्वहुत ऋचः सामानि जज्ञिरे । छन्दांसि जज्ञिरे तस्माद्यजुस्तस्मादजायत ॥

From that great general sacrifice Rcas and Sama-hymns were born.

Therefrom were spells and charms produced; the Yajus had its birth from it.

After completion of creation, Purusha the Great who pervades Heaven and Earth

Rv-10.90,3: *etāvānasya mahimāto jyāyāṃśca pūruṣaḥ |*
pādo.asyaviśvā bhūtāni tripādasyāmṛtaṃ divi ||

एतावानस्य महिमातो ज्यायांश्च पूरुषः । पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि

So mighty is his greatness; yea, greater than this is Purusa.

All creatures are one-fourth of him, three-fourths eternal life in heaven

---symbol indicates **Griffith Translation**.

Note: In **Purusha Sukta**, there is no mention, “how did the **earliest immortal Purusha** come into existence?” If we place **Nasadiya Sukta (Rv-10.129)** before the hymn **Rv-10.90**, then to some extent, it would provide a reasonable answer to our question as now we can assume that the **primordial Purusha** is nothing but the **Existence (Sat)** born in the **dark space** from the **Non-existence (Asat)** as hinted in the hymn **Rv-10.129**.